

Pande Shahov

Tremor

for fourteen players

2013

Composer's note:

I wanted to compose a piece in which much of the music will be delivered by the harp, before spreading onto other instruments of the ensemble. The vibraphone and the piano 'assist' the harp in this role. I did not envisage virtuosic solo-sections in the harp part; this is not a virtuosic concerto. At the beginning of the piece, series of notes start in a similar way but then go to different directions. Another important element is the repeated-note pattern. I was interested in the notion of tremor and how the ensemble could portray that, not focusing solely on tremolo and trills but portraying 'inner' tremor and disquiet. The four-note repeated pattern is borrowed from the Third Symphony by Lutoslawski. This year is the centenary of his birth and I wanted to pay homage to this exceptionally talented composer, who has been one of my heroes since my school days.

Pande Shahov

Instrumentation:

Flute (=picc, =alto)

Clarinet in B_♭

Bass Clarinet in B_♭

Horn in F

Trumpet in C

Percussion: 3 players

2 Bongos

Triangle

Tenor Drum

Snare Drum

Susp. Cymbal

Gong

Bass Drum

Glockenspiel

Xylophone

Vibraphone

Harp

Piano

Violin

Viola

Violoncello

Double Bass

The score is in C

- Occasionally, the percussion players need to leave their usual positions and play an instrument placed in front of the other percussionists. These sections are included in the individual parts of the person, who plays them
- The pedalling on the vibraphone should be used with caution, in order to let the harp sounds be heard
- If possible, the harp should be placed next to the conductor, as a soloist.
- The string parts should be played by single players. Whenever possible, strings should play natural harmonics.

Duration: 18'

Score in C

Tremor

Pande Shahov

Preciso, con delicatezza ♩ = 72

Flute

Clarinet in B♭

Bass Clarinet in B♭

Horn in F

Trumpet in C

Perc. 1

Perc. 2

Bass Drum

p

Vibraphone [motor off]

Perc. 3

f

mf

p

Harp

f

sempre l. v.

f

pizz.

f

Piano

Violin

Viola

Violoncello

Double Bass

9 **A**

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 2

p

Perc. 3

f *mf* *p* *pp*

Hp.

f

Pno.

mf *mf* *Ped.* *

Vln.

f *pizz.*

Vla.

f *pizz.*

Vc.

mf *p*

Db.

pizz. *mf*

C

Fl. *p* *mf* *pp* *mf*

Cl. *p* *pp* *mf*

B. Cl. *ppp* *mf* *p* *mf*

Hn. *ppp* *p* *mf*

Tpt. *ppp* *p* *ppp* *mf*

Perc. 2 *p*

Perc. 3 *f* *mf*

Hp. *f*

Pno. *f* *mf*

* Ped.

Vln. pizz. arco *f* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. *f* arco *pp* *mf*

Vc. *f* *p* *pp* *mf* *pp* *mf*

Db. arco *p*

36

Fl. *pp* *mf* *f*

Cl. *pp* *mf* *f*

B. Cl. *pp* *mf*

Hn. *ppp* *pp* *p* *ppp* *mf*

Tpt. *ppp*

Perc. 3

Hp. *mf*

Pno. *p*

Vln. *pp* *p* *pp* *mf* *pp* *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp* *p* *pp*

Vc. *p* *pp* *pp* *mf* *pp*

Db. *pp* *p*

This musical score page contains measures 36 through 40. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play triplet patterns, while the brass and harp provide harmonic support. Dynamic markings range from *ppp* to *f*. The string section includes glissando markings and dynamic changes.

41

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

ppp

p

p

mf

mf

gliss.

mf

pp

p

pp

mf

gliss.

mf

pp

gliss.

mf

p

gliss.

mf

p

pp

p

46 change to alto flute

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mf

ppp

pp

p

f

p

mf

gliss.

pp

pp

mf

[illegible]

57

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mf *p* *mf* *pp* *mf*

p *mf*

ppp

ppp

p

f

f

p

mf *p* *mf* *pp* *mf*

66

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

ff

p *mf* *p* *mf* *p*

mf *p* *mf* *p*

pp *mf*

mf *p* *mf* *p* *mf* *p* *mf* *p*

69

A. Fl. *mf* *ff* *f* *p*

Cl. *f* *p* *f* *pp* *mf*

B. Cl. *f* *p* *p*

Hn. *sfz pp* *sfz pp* *mf*

Tpt. *sfz pp* *mf* *pp* *mf* *pp* *mf*

Perc. 2 *f*

Perc. 3 *f*

Hp. *f* *p* *f* *mf*

Pno. *8va*

Vln. *nat.* *gliss.* *p* *ff* *p* *mf*

Vla. *gliss.* *p* *ff* *pp* *mf*

Vc. *gliss.* *p* *ff* *p³* *mf* *p* *mf* *p* *mf* *p*

Db. *arco* *gliss.* *p* *ff* *ppp*

72

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

75

A. Fl. *ff* *mf*

Cl.

B. Cl. *mf* *p* *mf* *p*

Hn. *f* *sfz:pp* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. *p* *pp* *mf* *pp* *mf* *p* *mf* *pp* *pp* *mf*

Perc. 2

Perc. 3

Hp. *f*

Pno.

Vln. *pp* *mf*

Vla. *p* *ff*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Db. *pizz.* *p*

86

A. Fl. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

B. Cl. *ff* *f* *ff* *f*

Hn. *f* *pp* *f* *pp*

Tpt. *f* *pp* *f* *pp*

Perc. 1 *f* *f* *f* *f*

Perc. 2

Perc. 3

Hp. *f* *f* *f* *f*

Pno. *mf* *mf* *mf* *mf*

Vln. *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Db. *f* *f* *f* *f*

This musical score page contains measures 86 through 89. The instrumentation includes Flute (A), Clarinet, Bass Clarinet, Horn, Trumpet, Percussion 1, 2, and 3, Harp, Piano, Violin, Viola, Violoncello, and Double Bass. The score is written in 3/4 time, with measures 86 and 88 in 3/4 and measures 87 and 89 in 2/4. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The brass instruments play a similar pattern, with varying dynamics. The piano and harp provide harmonic support with chords and arpeggios. The percussion instruments play a steady rhythm. The overall texture is dense and rhythmic.

90

A. Fl. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

B. Cl. *ff* *f* *ff* *f*

Hn. *f* *pp* *f* *p*

Tpt. *f* *pp* *f* *p*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f*

Hp. *f*

Pno. *mf* *Red.* *Red.*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

94

A. Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Hn. *f* *mf* *p* *f* *mf*

Tpt. *f* *mf* *p* *mf* *mf* *p* *f* *mf*

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno. *Ped.*

Vln.

Vla.

Vc.

Db. *3*

98

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

The musical score for page 21, measures 98-102, features the following details:

- Measures 98-102:** The score is divided into five measures. Measures 98 and 100 contain triplets of eighth notes. Measures 99 and 101 contain triplets of eighth notes. Measure 102 contains a triplet of eighth notes.
- Dynamics:** The dynamics are marked as *f* (forte) in measures 98, 99, 101, and 102; *mf* (mezzo-forte) in measures 100 and 102; and *p* (piano) in measures 98, 100, and 101.
- Articulation:** There are various articulation marks, including accents and slurs, throughout the score.
- Instrumentation:** The instruments are A. Fl., Cl., B. Cl., Hn., Tpt., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln., Vla., Vc., and Db.

103

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

Measure 103: A. Fl. (triplet), Cl. (triplet, *f*), B. Cl. (triplet, *f*), Hn. (triplet, *mf*), Tpt. (triplet, *mf*), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest), Hp. (triplet), Pno. (rest), Vln. (triplet), Vla. (triplet), Vc. (triplet), Db. (triplet).

Measure 104: A. Fl. (triplet, *mf*), Cl. (triplet, *mf*), B. Cl. (triplet, *f*), Hn. (triplet, *mf*), Tpt. (triplet, *mf*), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest), Hp. (triplet), Pno. (rest), Vln. (triplet), Vla. (triplet), Vc. (triplet), Db. (triplet).

Measure 105: A. Fl. (triplet, *mf*), Cl. (triplet, *mf*), B. Cl. (triplet, *f*), Hn. (triplet, *mf*), Tpt. (triplet, *mf*), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest), Hp. (triplet), Pno. (rest), Vln. (triplet), Vla. (triplet), Vc. (triplet), Db. (triplet).

Measure 106: A. Fl. (triplet, *mf*), Cl. (triplet, *mf*), B. Cl. (triplet, *f*), Hn. (triplet, *mf*), Tpt. (triplet, *mf*), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest), Hp. (triplet), Pno. (rest), Vln. (triplet), Vla. (triplet), Vc. (triplet), Db. (triplet).

Measure 107: A. Fl. (triplet, *mf*), Cl. (triplet, *mf*), B. Cl. (triplet, *f*), Hn. (triplet, *mf*), Tpt. (triplet, *mf*), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest), Hp. (triplet), Pno. (rest), Vln. (triplet, *mf*), Vla. (triplet, *mf*), Vc. (triplet, *mf*), Db. (triplet, *mf*).

H

♩=126

108

A. Fl. *p*

Cl. *p*

B. Cl.

Hn.

Tpt. *p* *ppp* *mf*

Perc. 1

Perc. 2 *pp* Triangle

Perc. 3 *p*

Hp. *mf* *f*

Pno.

Vln. *p*

Vla. *p*

Vc. *mf* *f*

Db. *mf* *f*

113

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

pp *mf* *pp* *mf* *pp* *f* *pp*

f *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *f* *pp* *mf* *pp*

f *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

Tenor Drum

mf

f

p

f *arco* *mf* *ppp* *f* *pizz.* *arco* *mf*

f *arco* *mf* *ppp* *f* *pizz.* *arco* *mf*

118

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mf *pp* *mf* *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *f* *pp* *mf* *pp* *mf* *pp* *mf* *p*

mf *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

mf *pp* *f* *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

T. D. B. D. Susp. Cymbal l. v. *p*

mf

pizz. *f* arco *mf* *ppp* pizz. *f*

pizz. *f* arco *mf* *ppp* pizz. *f*

ppp *f* *mf* *ppp* *f*

123

A. Fl. *f pp mf pp ff*

Cl. *pp mf pp mf pp ff p*

B. Cl. *mf p ff p*

Hn. *mf pp mf p pp mf pp mf pp*

Tpt. *mf pp mf pp f pp mf pp mf p*

Perc. 1 Bongos T. D.

Perc. 2 B. D. Susp. Cymbal *p*

Perc. 3 *mf*

Hp.

Pno.

Vln.

Vla.

Vc. *arco mf ppp pizz. f arco mf ppp*

Db. *arco mf ppp pizz. f arco mf ppp*

128

A. Fl. *p* ff *p* ff

Cl. *p* ff *p* *p* ff *p*

B. Cl. *mf* *p* ff *p* *mf* *p*

Hn. *f* *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp* *mf* *pp*

Tpt. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *mf* *pp*

Perc. 1 Bongos T. D.

Perc. 2 B. D.

Perc. 3 *mf*

Hp.

Pno.

Vln.

Vla.

Vc. pizz. *f* arco *mf* *ppp* pizz. *f* arco *mf*

Db. pizz. *f* arco *mf* *ppp* pizz. *f* arco *mf*

133

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff*

ff *p* *mf* *p* *ff* *p* *mf*

mf *pp* *f* *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

mf *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Triangle

T. D.

Bongos

T. D.

Susp. Cymbal

Snare Drum

Gong

p *mf* *p*

ppp *f* *mf* *ppp* *f*

ppp *f* *mf* *ppp* *f*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

138

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

ff

f

pp

mf

ff

p

Triangle

T. D.

B. D.

Susp. Cymbal

Snare Drum

Gong

arco

pizz.

mf

ppp

f

mf

ppp

Ped.

143

A. Fl. *p* *ff* *p* *ff*

Cl. *p* *ff* *p* *ff*

B. Cl. *mf* *f* *pp* *f* *ff* *mf*

Hn. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Tpt. *f* *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

Perc. 1 Bongos T. D.

Perc. 2 B. D. Susp. Cymbal Snare Drum *p* *mf*

Perc. 3 *mf*

Hp.

Pno. *mf* *ppp*

Vln.

Vla.

Vc. *f* *mf* *ppp* *f*

Db. *f* *mf* *ppp* *f*

2nd

[illegible]

151

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

ff *p* *ff* *mf* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff*

mf *ff* *p* *ff* *p* *ff* *mf* *ff*

mf *pp* *f* *pp* *mf* *pp* *mf* *p* *ff*

mf *p* *pp* *mf* *pp* *mf* *pp* *mf* *p* *ff*

Triangle T. D.

Susp. Cymbal Snare Drum Gong

p *mf* *p*

ff *ff* *p* *ff*

f *p* *ff*

ff *mf* *ff* *p* *ff* *mf*

155

A. Fl. *ff* *mf* *ff* *p* *ff* *p* *ff* *mf*

Cl. *p* *ff* *p* *ff* *p*

B. Cl. *p* *ff* *p* *ff* *mf* *ff* *p*

Hn. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Tpt. *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

Perc. 1 Bongos T. D.

Perc. 2 B. D. Susp. Cymbal Snare Drum *p* *mf*

Perc. 3 *mf*

Hp.

Pno.

Vln. *p* *ff* *ff*

Vla. arco *p* *ff* *p* *ff*

Vc. *p* *ff* *f* *p*

Db. *ff* *p* *ff* *p* *ff* *mf* *ff* *p*

Red.

159

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln.

Vla.

Vc.

Db.

Triangle

T. D.

Gong

ff *p* *ff* *p* *f*

ff *p* *ff* *p* *f*

ff *p* *ff* *mf* *ff*

mf *pp* *mf* *p* *ff* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *p* *ff* *pp* *mf* *pp* *mf* *p*

mf *pp*

mf *pp*

mf *f* *ff* *f*

ff *mf* *ff* *ff*

ff *mf* *ff*

ff *p* *f*

164

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln.

Vla.

Vc.

Db.

f

f

f

f *pp* *mf* *pp* *mf* *p* *ff* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *p* *ff* *pp* *mf* *pp*

p

f

p

f

169

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln.

Vla.

Vc.

Db.

p *f*

p *f*

mf *pp* *f* *pp* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *p* *pp* *mf* *pp* *mf* *pp* *mf* *p*

f

f

f

174

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln.

Vla.

Vc.

Db.

f

fff

ppp

f

pp

mf

pp

mf

p

ff

pp

mf

pp

mf

pp

pp

mf

pp

mf

pp

mf

pp

f

p

f

p

p

179

A. Fl. *ppp* *p* *f* *ff*

Cl. *ppp* *p* *f* *ff*

B. Cl. *ppp* *f*

Hn. *mf pp* *mf p ff* *f pp* *mf pp* *mf p sfz:pp*

Tpt. *mf f* *p mf p ff* *pp < pp mf* *mf pp* *mf sfz:pp*

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. *f*

Vla. *f*

Vc. *ppp f*

Db.

184

J ♩=72

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

ff

ff

f

p

f

mf

f

p

mf

mf

ff

p

p

pizz.

f

3

3

3

3

188

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

mf

pizz.

p

p

[illegible]

197

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

This musical score page contains measures 196 through 198. The instruments are arranged vertically from top to bottom: A. Fl., Cl., B. Cl., Hn., Tpt., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln., Vla., Vc., and Db. Measures 196 and 197 are in common time (C), while measure 198 changes to 3/4 time. Percussion parts include triplets in measures 196 and 197. The string section features complex triplet patterns in measures 196 and 197, with dynamics like piano (*p*) and accents. Measure 198 shows a key change to D major for the strings and woodwinds, indicated by sharps on F# and C#.

201 **K**

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

205

A. Fl. *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *pp* *mf*

B. Cl.

Hn. *mf* *pp* *mf* *pp*

Tpt. *mf* *pp* *mf* *pp* *mf* *pp*

Perc. 1 T. D.

Perc. 2 Trgl. Cym. *p*

Perc. 3

Hp.

Pno.

Vln. *pp* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pp* *mf* *pp* *pizz.* *p*

Db. *pizz.* *p*

208

A. Fl. *mf* *pp*

Cl. *pp* *mf* *pp*

B. Cl. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Perc. 1 *Trgl.* Cym.

Perc. 2 *Trgl.* *p*

Perc. 3

Hp.

Pno.

Vln. *p*

Vla. *p*

Vc.

Db.

211 **L**

A. Fl. *mf*

Cl. *f* *mf*

B. Cl.

Hn. *p* *ppp* *p*

Tpt. *mf*

Perc. 3 *p*

Hp. *mf*

Pno.

Vln. *mf* *pp* *arco*

Vla. *arco* *mf*

Vc.

Db. *mf*

[illegible]

221 change to flute

A. Fl. *f* *3*

Cl. *ppp* *mf* *f* *5*

B. Cl. *mf* *p* *f* *3*

Hn. *mf* *pp* *p* *3* mute off

Tpt. *ppp* *mf* *pp* *3* mute off

Perc. 3 *3*

Hp. *3*

Pno. *3*

Vln. *p* *3*

Vla. *p* *3*

Vc. *arco* *mf* *3*

Db. *p* *3*

224

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

arco

ppp

p

mf

pp

3

5

6

[illegible]

233

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

cresc. poco a poco

p

cresc. poco a poco

*

This musical score page contains measures 236 through 240 of "The Swan" by Maurice Strakosky. The music is written for a large orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Pedal (Ped.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A Glockenspiel part is also indicated. The key signature has one flat (F major or D minor), and the time signature changes from 4/4 to 3/4 at measure 239. Measure numbers 236, 237, 238, 239, and 240 are clearly visible above their respective staves.

N $\text{♩} = 90$ change to piccolo

238

Fl. *fff*

Cl. *fff*

B. Cl.

Hn.

Tpt.

Perc. 1 Trgl.

Perc. 2

Perc. 3 *f*

Hp. *ff* *f* 3

Pno. *ff* *f*

* Ped.

Vln. *pp* *p* *ppp* *pp* *p* 3

Vla. *ff* *pp* *p* *ppp* *p* *pp* *p* 3

Vc. *p*

Db. *p*

244

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

B. D.

Cym.

ppp

p

pp

mf

f

ff

p

pp

mf

f

ff

mf

arco

pizz.

5

5

251

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mf

p

f

S. D.

Trgl.

sempre l. v.

*

257

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f*

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p*

Perc. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p*

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f* *mf*

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

261

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf*

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *f* *mf*

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

264

Perc. 1

Perc. 2

Perc. 3

Hp.

Vc.

Db.

267

B. Cl.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vc.

Db.

P

Glock.

B. D.

S. D.

p

f

mf

271

Picc. *f* *ff* *Q*

Cl. *p* *f* *ff*

B. Cl. *p* *f* *ff*

Hn. *f*

Tpt. *f*

Perc. 1 S. D. *f* *f* *f*

Perc. 2 B. D. *f* *mf*

Perc. 3 *f*

Hp. *f* *fff* *gliss.*

Vln. *mf* *ff* *pizz.* *f*

Vla. *mf* *f* *ff* *pizz.* *f*

Vc. *p* *ff* *ff* *pizz.* *f*

Db. *f*

276

Picc.

Cl.

B. Cl.

Hn.

Tpt.

p

Perc. 1

T. D.

Perc. 1

Cym.

mf

Perc. 2

S. D.

Perc. 3

f

Hp.

f

Vln.

Vla.

Vc.

mf

Db.

R $\text{♩} = 136$

283

Picc. *f*

Cl. *fff*

B. Cl. *fff*

Hn. *ff*

Tpt. *ff*

Perc. 1 Cym. *f*

Perc. 2 *f* [>]B. D.

Perc. 3 Xylophone

Hp. *p*

Pno. *p*

Vln. *f* arco

Vla. *ff* *f* arco

Vc. *mf*

Db. *mf*

286

Picc. 

Cl. 

B. Cl. 

Hn. 

Tpt. 

Perc. 1 

Perc. 2 

Perc. 3 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Db. 

289

Picc. 

Cl. 

B. Cl. 

Hn. 

Tpt. 

S. D. 

Perc. 2 

Perc. 3 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Db. 

292

Picc. 

Cl. 

B. Cl. 

Hn. 

Tpt. 

S. D. 

Perc. 2 

Perc. 3 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Db. 

295

Picc.

Cl.

B. Cl.

Hn.

Tpt.

S. D.

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

sfz:pp

ff

f

ff

Detailed description of the musical score: The score is for measures 295, 296, and 297. Measure 295: Piccolo has a quarter rest followed by a sixteenth-note triplet. Bass Clarinet has a half note G4, a quarter note F#4, and a quarter note E4. Percussion 3 has a quarter rest followed by a sixteenth-note triplet. Harp and Piano have a half note G4, a quarter note F#4, and a quarter note E4. Violin and Viola have a half note G4, a quarter note F#4, and a quarter note E4. Violoncello has a half note G4, a quarter note F#4, and a quarter note E4. Double Bass has a half note G4, a quarter note F#4, and a quarter note E4. Measure 296: Piccolo has a quarter rest followed by a sixteenth-note triplet. Bass Clarinet has a half note G4, a quarter note F#4, and a quarter note E4. Percussion 3 has a quarter rest followed by a sixteenth-note triplet. Harp and Piano have a half note G4, a quarter note F#4, and a quarter note E4. Violin and Viola have a half note G4, a quarter note F#4, and a quarter note E4. Violoncello has a half note G4, a quarter note F#4, and a quarter note E4. Double Bass has a half note G4, a quarter note F#4, and a quarter note E4. Measure 297: Piccolo has a quarter rest followed by a sixteenth-note triplet. Bass Clarinet has a half note G4, a quarter note F#4, and a quarter note E4. Percussion 3 has a quarter rest followed by a sixteenth-note triplet. Harp and Piano have a half note G4, a quarter note F#4, and a quarter note E4. Violin and Viola have a half note G4, a quarter note F#4, and a quarter note E4. Violoncello has a half note G4, a quarter note F#4, and a quarter note E4. Double Bass has a half note G4, a quarter note F#4, and a quarter note E4.

298

Picc. 

Cl. 

B. Cl. 

Hn. 

Tpt. 

S. D. 

Perc. 2 

Perc. 3 

Hp. 

Pno. 

Vln. 

Vla. 

Vc. 

Db. 

[illegible]

[illegible]

T

310

Picc. *f*

Cl.

B. Cl. *ppp*

Hn.

Tpt. *f*

Perc. 1

Perc. 2 Trgl..

Perc. 3 Xyl.

Hp. *p*

Pno. *p*

Vln. *f* arco

Vla. *f* arco

Vc. *mf*

Db. *mf*

316

Picc. *f*

Cl. *f* 3 3

B. Cl.

Hn. *sfz pp* *ff*

Tpt. 3 5

Perc. 3

Hp.

Pno.

Vln. *f*

Vla. *f*

Vc. *f* pizz. arco *f* *f* *f*

Db.

322

Picc. *f* *mf* *ff*

Cl. *ff*

B. Cl. *f* *mf* *ff*

Hn.

Tpt. *mf* *f* *mf*

Perc. 3

Hp.

Pno.

Vln. *f*

Vla. *f*

Vc. *f* arco pizz. *f*

Db.

322

[illegible]

331

Picc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Cl. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

B. Cl. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Hn. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Tpt. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Cym.

Perc. 1 $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Perc. 2 $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Perc. 3 $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Hp. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Pno. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Vln. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Vla. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Vc. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

Db. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{5}{16}$

f *ff* *mf* *p* *pp* *B. D.* *Vib.* *f* *mf* *p*

334 change to alto flute

Picc.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Gong

Hp.

gliss.

Pno.

Vln.

Vla.

Vc.

Db.

arco

f *p* *mf* *ff* *p* *mf* *f* *f* *mf* *p* *f* *f* *mf* *p* *mf* *f* *f* *mf* *p*

[illegible]

[illegible]

353

A. Fl. *ff* *< mf* *p* *< mf*

Cl. *ff* *ff p < f* *p* *mf* *pp* *p* *pp*

B. Cl. *f* *p*

Hn. *mf* *ppp*

Tpt.

Perc. 3

Hp.

Vln. *arco* *p* *gliss.* *f* *p* *ppp*

Vla.

Vc. *pizz.* *f* *mf* *mf*

Db.

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 353 in 5/8 time. The first staff (A. Fl.) has a triplet of eighth notes marked *ff*, followed by a half note marked *< mf*. At measure 354, the time signature changes to 2/4. The A. Fl. part continues with a quarter note marked *p*, followed by a triplet of eighth notes marked *< mf*. The Clarinet (Cl.) part has a triplet of eighth notes marked *ff*, followed by a half note marked *ff p < f*. The Bass Clarinet (B. Cl.) part has a half note marked *f*, followed by a half note marked *p*. The Horn (Hn.) part has a half note marked *mf*, followed by a half note marked *ppp*. The Trumpet (Tpt.) part is silent. The Percussion 3 (Perc. 3) part has a half note, followed by a half note marked *f*, followed by a half note marked *p*, followed by a half note marked *ppp*. The Harp (Hp.) part has a half note, followed by a half note marked *f*, followed by a half note marked *p*, followed by a half note marked *ppp*. The Violin (Vln.) part has a half note marked *p*, followed by a half note marked *gliss.*, followed by a half note marked *f*, followed by a half note marked *p*, followed by a half note marked *ppp*. The Viola (Vla.) part has a half note, followed by a half note marked *f*, followed by a half note marked *p*, followed by a half note marked *ppp*. The Violoncello (Vc.) part has a half note marked *pizz.*, followed by a half note marked *f*, followed by a half note marked *mf*, followed by a half note marked *mf*. The Double Bass (Db.) part is silent.

V

358

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Vln.

Vla.

Vc.

Db.

mf

p

pp

mf

p

pp

p

mf

p

pp

ppp

mf

ppp

f

pizz.

f

arco

pp

mf

364

A. Fl. *p* *pp* *p* *pp* *pp* *mf* *f* *pp*

Cl. *pp* *mf* *pp* *p* *p* *mf* *f* *pp* *mf*

B. Cl.

Hn. *pp* *p* *ppp* *mf*

Tpt. *ppp*

Perc. 3

Hp.

Vln.

Vla.

Vc. *f* *pp*

Db.

W

Detailed description of the musical score: The score is for a full orchestra. Measures 364-367. Measure 364: A. Fl. has a quintuplet of eighth notes, starting *p* and ending *pp*. Cl. has two triplets of eighth notes, starting *pp* and ending *mf*. Hn. has a triplet of eighth notes, starting *pp* and ending *p*. Perc. 3 has a triplet of eighth notes. Hp. has a triplet of eighth notes in the bass. Vln., Vla., Vc., and Db. are silent. Measure 365: A. Fl. has a quintuplet of eighth notes, starting *p* and ending *pp*. Cl. has two triplets of eighth notes, starting *pp* and ending *p*. Hn. has a triplet of eighth notes, starting *ppp* and ending *mf*. Perc. 3 has a triplet of eighth notes. Hp. has a triplet of eighth notes in the bass. Vln., Vla., Vc., and Db. are silent. Measure 366: A. Fl. has two triplets of eighth notes, starting *pp* and ending *mf*. Cl. has two triplets of eighth notes, starting *p* and ending *mf*. Hn. has a triplet of eighth notes, starting *p* and ending *mf*. Perc. 3 has a triplet of eighth notes. Hp. has a triplet of eighth notes in the bass. Vln., Vla., Vc., and Db. are silent. Measure 367: A. Fl. has a quintuplet of eighth notes, starting *f* and ending *pp*. Cl. has two triplets of eighth notes, starting *f* and ending *mf*. Hn. is silent. Tpt. has a triplet of eighth notes, starting *ppp*. Perc. 3 has a triplet of eighth notes. Hp. has a triplet of eighth notes in the bass. Vln. has a half note, starting *f*. Vla. has a half note, starting *f*. Vc. has a half note, starting *f*, and a triplet of eighth notes, starting *pp*. Db. has a half note, starting *f*. A rehearsal mark 'W' is placed above measure 367.

371

A. Fl. *ff* *p* *pp* *ff* *pp* *mf*

Cl. *f* *pp* *ff* *mf*

B. Cl. *pp* *mf*

Hn. *pp* *p*

Tpt. *ppp* *mf* *ppp*

Perc. 3 *p*

Hp. *p* *gliss.*

Vln. *arco* *gliss.*

Vla. *mf*

Vc. *pizz.* *f*

Db.

375

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

The musical score for measures 375-378 is written for a full orchestra. The key signature has one flat (B-flat) and the time signature is 2/4. The woodwind section (A. Fl., Cl., B. Cl.) features complex melodic lines with many slurs and ties, including quintuplets and triplets. The brass section (Hn., Tpt.) provides harmonic support with sustained notes and some melodic movement. The percussion section (Perc. 3) has a rhythmic pattern of eighth and sixteenth notes. The harp (Hp.) plays a descending scale-like figure. The piano (Pno.) is silent. The string section (Vln., Vla., Vc., Db.) has a mix of sustained notes and moving lines, with some players using pizzicato or arco techniques.

p *pp* *mf* *f* *mf* *p* *ff* *p* *pp*

f *pp* *mf* *mf* *f* *p*

ppp *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf*

f *pp* *f* *ppp* *mf*

ff *p*

f *pp* *ppp* *f* *pp*

pizz. *f* *arco* *pp*

arco *p*

X

379

A. Fl. *mf* *mf* *ff* *f* *fff* flutt. 5

Cl. *mf* *p* *ff* *f* *fff* 7

B. Cl. *ppp* *mf*

Hn. *mf* *sfz. pp* *f*

Tpt. *ppp* *f*

Perc. 1 T. D. 3/4

Perc. 2 S. D. 3/4

Perc. 3 *f* 5

Hp. *mf* *ff* gliss.

Pno. *p* *ff* *Red.* *

Vln. *mf* *p* *ff* *p* *ff* gliss.

Vla. *p* *ff* arco gliss.

Vc. *mf* *p* *ff* *p* pizz. 3

Db. *f*

[illegible]

387

Y

A. Fl. *mf* *ppp*

Cl. *ff* *p*

B. Cl.

Perc. 1 Trgl.

Perc. 2 B. D.

Perc. 3 *f* *p*

Hp. *f* *mf*

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

Db. *p*

*

392

A. Fl.

Cl.

B. Cl.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Red.

Vln.

Vla.

Vc.

Db.

pp *mf* *ppp* *pp* *mf* *ppp* *ppp*

ppp *p* *p*

p *p* *pp*

p *p* *pp*

[illegible]

[illegible]

405

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Vln.

Vla.

Vc.

Db.

mf

pp

f

p

f

pp

mf

pp

mf

pp

mf

p

f

mf

p

f

pp

p

pp

p

pp

p

f

arco

pizz.

410

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Vln.

Vla.

Vc.

Db.

The musical score is written for measures 410 through 413. The key signature is one flat (B-flat major or D minor), and the time signature changes from 2/4 to 3/8 in measure 411, then back to 2/4 in measure 412, and finally to 3/4 in measure 413. The instruments and their parts are as follows:

- A. Fl.**: Measure 410 is a whole rest. Measure 411 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ff* and *p < mf*. Measure 412 is a whole rest. Measure 413 is a whole rest.
- Cl.**: Measure 410 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *pp*. Measure 411 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ff*, followed by a triplet of eighth notes (F, E, D) on the third beat. Measure 412 has a triplet of eighth notes (F, E, D) starting on the second beat, marked *f*, followed by a triplet of eighth notes (C, B, A) on the third beat, marked *pp < mf*. Measure 413 is a whole rest.
- B. Cl.**: Measures 410-413 are whole rests.
- Hn.**: Measure 410 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ppp*. Measure 411 has a half note (B-flat) on the first beat, marked *mf*, and a half note (A) on the second beat. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ppp*. Measure 413 is a whole rest.
- Tpt.**: Measures 410-413 are whole rests.
- Perc. 3**: Measure 410 has a triplet of eighth notes (B-flat, A, G) starting on the second beat. Measure 411 has a half note (B-flat) on the first beat and a half note (A) on the second beat. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat. Measure 413 is a whole rest.
- Hp.**: Measure 410 is a whole rest. Measure 411 has a half note (B-flat) on the first beat, marked *f*, and a half note (A) on the second beat. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat. Measure 413 is a whole rest.
- Vln.**: Measure 410 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *pp*, followed by a half note (A) on the third beat, marked *mf*. Measure 411 has a half note (B-flat) on the first beat, marked *f*, and a half note (A) on the second beat, marked *arco*. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *f*, followed by a half note (A) on the third beat, marked *pp*. Measure 413 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ppp*. Measure 414 has a half note (B-flat) on the first beat, marked *gliss.*
- Vla.**: Measure 410 is a whole rest. Measure 411 is a whole rest. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *f*, followed by a half note (A) on the third beat, marked *pp*. Measure 413 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *ppp*.
- Vc.**: Measure 410 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *pp*. Measure 411 has a half note (B-flat) on the first beat, marked *f*, and a half note (A) on the second beat, marked *pizz.*. Measure 412 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *f*, followed by a half note (A) on the third beat, marked *mf*. Measure 413 has a triplet of eighth notes (B-flat, A, G) starting on the second beat, marked *f*, followed by a half note (A) on the third beat, marked *mf*.
- Db.**: Measures 410-413 are whole rests.

AA

415

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Vln.

Vla.

Vc.

Db.

p *mf* *mf* *p* *pp*

p *mf* *pp* *p* *pp* *mf* *p* *pp* *mf*

ppp *mf* *ppp*

mf *f*

pizz. *f* *p* *mf* *pp* *mf* *p* *f*

arco *pizz.* *arco*

p *mf* *mf* *mf* *pp* *mf*

420

A. Fl.

mf

p

pp

5

Cl.

pp

p

pp

mf

3

3

3

3

B. Cl.

Hn.

f

3

Tpt.

Perc. 3

3

3

3

3

Hp.

3

3

3

3

Pno.

Vln.

arco

pp

mf

3

pizz.

Vla.

Vc.

pizz.

mf

arco

mf

p

mf

3

3

3

3

Db.

424

A. Fl. *p* *pp* *pp* *mf* *f* *pp*

Cl. *pp* *p* *pp* *p* *f* *pp* *mf*

B. Cl.

Hn. *p* *ppp* *mf*

Tpt. *ppp*

Perc. 3

Hp.

Pno.

Vln. *mf* *p* *arco* *gliss.* *p* *f*

Vla.

Vc. *arco* *ppp* *p* *gliss.* *mf* *pp* *pizz.* *p* *f* *pp*

Db.

427

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p *p* *pp* *mf* *mf* *pp*

pp *p* *pp* *mf* *p* *pp*

ppp *mf* *p*

mf

pp *mf* *p* *f*

p *pp* *p* *pizz.* *f*

5 5 5 5 5 5

3 3 3 3 6

3 3 3 3

3 3 3 3

3 3 3 3

arco 3 3 3

pizz.

430

A. Fl. *ff* *p* *pp* *ff* *pp* *mf*

Cl. *f* *pp* *ff* *p*

B. Cl.

Hn. *pp* *p*

Tpt. *ppp* *mf* *ppp*

Perc. 3 *p*

Hp. *p* *gliss.*

Pno.

Vln. *pp* *f* *arco* *gliss.*

Vla. *mf*

Vc. *f* *pp* *pizz.* *f* *mf*

Db.

434 **BB**

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 3

Hp.

Vln.

Vla.

Vc.

Db.

p *pp* *mf* *f* *mf* *p* *ff* *p* *pp*

f *pp* *mf* *p* *mf* *pp* *p* *pp*

ppp *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf*

f *p* *mf* *p*

f *p* *ppp* *f* *pp*

pp *p*

438

A. Fl. *mf* *p* *ff* *p* *ff* change to flute

Cl. *mf* *pp* *f* *p* *ff* *p*

B. Cl.

Hn. *mf* *sfz: pp* *f*

Tpt. *ppp* *f* mute off

Perc. 3 *f* *p*

Hp *mf* *ff* *mf*

Vln. *mf* *p* *ff* *p* *ff* *p*

Vla. *p* *ff* *mf* *ppp*

Vc. *mf* *pp* *ff* *pp* *p*

Db. *f*

Fl. *pp* *mf* *ff* *pp* *mf*

B. Cl.

Vln. *p* *pp* *mf*

Vla. *p* *p*

Vc. *p* *p* *p*

Db. *p*

Measures 452-455. Flute part includes triplets and a trill. Violin and Viola parts feature triplets. Double Bass part has a low octave marking (8).



EE

Fl. *p* *f* *p* *p* *mf* *p* *f* *mf* *p* *f*

B. Cl. *p* *f* *mf* *p*

Vln. *ppp* *pp* *p*

Vla. *pp* *mf*

Vc. *pp* *mf* *f* *pizz.*

Db. *p*

Measures 456-459. Flute part includes quintuplets and sextuplets. Violin and Viola parts have long sustained notes. Violoncello part includes a pizzicato instruction.

460

Fl. *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

B. Cl. *p* *f* *mf* *p* *f* *mf* *p* *p* *f* *mf*

Vln. *f* *ff* *p* *f* *ff*

Vla. *mf* *f* *ff* *p* *f* *mf* *ff*

Vc. *mf* *f* *ff* *p* *f* *mf* *ff*

Db. *mf* *f* *ff* *p* *f* *mf* *ff*



464

Fl. *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

B. Cl. *p* *f* *mf* *p* *p* *mf* *p*

Vln. *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *pp* *f* *f*

Db. *mf* *pp* *f* *f*

480

Fl.

Cl.

B. Cl.

Vln.

Vla.

Vc.

mf

pp *p*

FF

484

Fl.

Cl.

B. Cl.

Vln.

Vla.

Vc.

f sempre

pp legato

mf

pp *mf* *pp*

arco *pp* *mf* *p*

arco *pp* *mf*

mf *pp*

492

Fl.

Cl.

B. Cl.

Vln.

Vla.

Vc.

pp

mf

ppp

p

f *sempre*

496

Fl. *3* *3* *3* *5* *3*

Cl. *3* *3* *pp* *mf* *ppp* *3*

B. Cl. *3* *3* *pp* *mf* *pp* *3*

Vln. *3* *pp* *3* *mf* *ppp* *3* *p*

Vla. *3* *3* *pp* *3* *mf* *ppp* *3*

Vc. *3* *mf* *p* *3* *mf* *pp*

500

Fl. *6* *6* *ff* *3* *3* *5*

Cl. *3* *p* *3* *3* *3* *p*

B. Cl. *3* *3* *pp* *3*

Vln. *3* *3* *3* *p* *3* *3*

Vla. *3* *p* *3* *3* *3* *p*

Vc. *3* *3* *3* *pp* *3* *mf*

\approx

512

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

p *mf* *pp*

516

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

ff *ff* *p* *mf*

520

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

Db.

p

mf

ppp

p

524

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

Db.

p

ff

p

528

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

Db.

mf *ppp*

528

529

530

531

532

Fl.

B. Cl.

Hp.

Vln.

Vla.

Vc.

Db.

536 **II**

Fl. *fff*

Cl. *fff*

B. Cl. *fff*

Hn. *mf* *p* *mf* *p* *mf* *mf*

Tpt. *pp* *mf* *p* *mf* *pp* *pp* *mf*

Perc. 1 S. D. Bongos S. D.

Perc. 2 T. D. B. D.

Perc. 3 Trgl

Hp.

Vln. *fff*

Vla. *p*

Vc. *fff* *ppp*

Db. *p*

539

Fl. *ppp*

Cl. *ppp*

B. Cl. *pppp*

Hn. *mf* *p* *mf* *mf* *p* *mf*

Tpt. *pp* *mf* *pp* *mf* *pp* *mf*

Perc. 1 S. D. S. D. S. D. Bongos

Perc. 2 T. D. B. D. T. D.

Perc. 3 Cym. T. D. Gong *pp* *p* *mf*

Hp.

Vln. *ppp*

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 539, 540, and 541. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section (Flute, Clarinet, Bass Clarinet, Horns, Trumpets) plays a melodic line with triplets and sustained notes. The percussion section (Percussion 1, 2, 3) provides a rhythmic accompaniment with various instruments like Bongos, T. D., B. D., Cym., and Gong. The Harp (Hp.) plays a complex arpeggiated pattern. The string section (Violin, Viola, Violoncello, Double Bass) plays a sustained note with a tremolo effect. Dynamics include ppp, pp, p, mf, and pppp.

542 **JJ** ♩=74

A. Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Vib.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

sempre legato

ppp

f

pizz.

f

pizz.

f

arco

p

arco

p

8^{va}

[illegible]

552

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

Trgl.

B. D.

p

f

mf

p

f

mf

mf

mf

p

arco

p

553

554

555

556

557

558

559

♩=112

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mf

p

f

mf

p

mf

pizz

p

569

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

f

ff

pp

mf

f

mf

mf

f

fff

571

Fl. *mf* *f* *f* *fff*

Cl. *mf* *ff* *fff*

B. Cl. *fff*

Hn. *ppp* *ff*

Tpt. *ppp* *ff*

Perc. 1 S. D. *f*

Perc. 2 B. D. *f*

Perc. 3 *l. v.*

Hp. *f* *gliss.* *stop* *fff*

Pno. *f* *fff*

Vln. *fff*

Vla. *fff*

Vc. *gliss.* *fff*

Db. *mf* *fff*